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## THE INTERPRETATIVE TRADITION OF HYMNS IN ATHONITE MONASTICISM

### DIVERSITY AND UNITY. A FIRST APPROACH.

My communication will present the preliminary results of research that began with the writing of my doctoral dissertation and is still underway. This research is related to the documentation of the variety and the particular traits that mark the style of Mount Athos as it is recorded in manuscript codices of music<sup>1</sup> and as orally transmitted from the 19<sup>th</sup> century to the present day by means of extant audio recordings<sup>2</sup>. The purpose of this communication is to

1 For the music codices of Mt Athos, see the basic works: Gr. Stathis, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμ. Α', [Μονὲς Ξηροποτάμου, Δοχειαρίου, Κωνσταμονίτου], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 1975 [henceforth: Stathis, *Catalogue Mount Athos* 1]; idem, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμ. Β', [Μονὲς Ξενοφώντος, Παντελεήμονος, Σίμωνος Πέτρας, Γρηγορίου, Διονυσίου], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 1976 [henceforth: Stathis, *Catalogue Mount Athos* 2]; idem, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς – Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμος Γ' [Μονὲς Ἀγίου Παύλου, Κοντλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 1993 [Henceforth: Stathis, *Catalogue Mount Athos* 3]; Sebastian Barbu-Bucur, *Manuscrisele muzicale Românești de la Muntele Athos*, Editura Muzicală București 2000.

2 Some representative "historical recordings" from Mt Athos: recordings by ethnomusicologist Laura Boulton: Collection of Byzantine and Orthodox Musics: <http://oasis.lib.harvard.edu/oasis/deliver/~mus00001> [14-12-2011]; *Ἀκολουθία τοῦ Ὁσίου Σίμωνος* (Βινύλιο, κασσέτα καὶ cd), *Ψάλλει Χορὸς Ἀγιορειτῶν Πατέρων, Ἁγίου Ὄρους, Ἱερὰ Μονὴ Σίμωνος Πέτρας, Ἐπιμέλεια Γρ. Στάθη*, Ἀθήναι 1981; *Ὕμνοι μετὸν π. Διονύσιο Φιρφιρή Πρωτοψάλτη Πρωτάτου* (Κασσέτα, cd), no 1, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1983; *Ὕμνοι μετὸν π. Διονύσιο Φιρφιρή Πρωτοψάλτη Πρωτάτου* (Κασσέτα, cd), no 2, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1984; *Ὕμνοι μετὸν π. Διονύσιο Φιρφιρή Πρωτοψάλτη Πρωτάτου* (Κασσέτα, cd), no 3, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1986; *Ἀγρυπνία στὸ Ἁγιον Ὄρος (1983) Ἑορτὴ τῶν Εἰσοδίων* (CD), Σπάνια Ζωντανὴ Ἠχογράφηση τοῦ 1982. *Ψάλλουν Δανιηλαῖοι, Θωμάδες, π. Παντελεήμων Κάρτσωνας κ.ά.*

show, at an initial level, the diversity of the tradition of Mount Athos tradition and the coexistence, under the same umbrella, of various expressions of recording and interpreting sacred chants. This coexistence does not amount to mutual cancellation, but to a common course and unity both on a local level and more broadly.

Literature on psaltic art on Mount Athos is very rich<sup>3</sup> and in recent years it has constantly grown thanks to the addition of audio material from the contemporary psaltic tradition<sup>4</sup>. I will, however, make a remark that gave me the

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Ἔκδοση Θεοφιλαίων-Σκήτης Ἀγ. Ἀννης Ἀγ. Ὁρους 2007; *Ἀγιορείτες ψάλτες* I. Μ. Βατοπαίδιου, σειρά 10 cd, Ἔκδοση I. Μ. Βατοπαίδιου 2010. Very important historical recordings of Athonite chanters are found in published CD sets, accompanied by booklets with commentaries on the compositions: *Μνημεῖα Ἐκκλησιαστικῆς Μουσικῆς*, *Ἀρχεῖον Ἐκκλησιαστικῆς Μουσικῆς καὶ Σύμμεικτα Ἐκκλησιαστικῆς Μουσικῆς* που ἐκδίδονται ἀπὸ τὸ Κέντρο Ἐρευνῶν καὶ Ἐκδόσεων, με διευθυντὴ τὸν Μανόλη Χατζηγιακουμή, βλ. *Κέντρον Ἐρευνῶν καὶ Ἐκδόσεων*: <http://www.e-kere.gr> [15-12-2011]. Finally, we must not ignore the contribution of various websites whose owners or members provide historical recordings of important Athonite cantors. The best-known Greek sites, which enjoy the widest possible publicity among cantors, are: [www.analogion.com](http://www.analogion.com), with the “Psaltologon” forum, [www.psaltiri.org](http://www.psaltiri.org), [www.symbole.gr](http://www.symbole.gr), etc.

3 The following are some representative works on the chanting tradition of Mt Athos: Gr. Stathis, «Ἡ ψαλτικὴ τέχνη στὸ Ἅγιον Ὄρος. Ἡ σπουδαιότητα μερικῶν ἀγιορειτικῶν χειρογράφων», *Ἐποπτεία* (Δεκέμβριος 1984) 1236 – 1241; idem, «Ἀγιορειτικὴ μελουργία», Πρακτικὰ Διεθνoῦς Συμποσίου: *Τὸ Ἅγιον Ὄρος χθές – σήμερα – αὔριο*, Θεσσαλονίκη 29 Ὀκτωβρίου – 1 Νοεμβρίου 1993, Θεσσαλονίκη 1996, σσ. 291 – 310; idem, «Ἀγιορειτικὴ ψαλτικὴ παράδοση», *Μέγαρο Μουσικῆς Ἀθηνῶν* 1996 – 1997; Κύκλος Ἑλληνικῆς Μουσικῆς: *Οἱ Ἅγιοι τ' οὐρανοῦ. Ἀγιορείτες μελουργοὶ «παλαιοὶ τε καὶ νέοι» Μελουργοὶ τοῦ 18<sup>ου</sup> αἰῶνα· Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος - Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος*, Ἀθήνα 1996, σσ. 3 – 21; idem, «Τὰ μουσικὰ χειρόγραφα», *Ἱερὰ Μεγίστη Μονὴ Βατοπαίδιου: Παράδοση - Ἱστορία - Τέχνη*, τόμ. Β', Ἅγιον Ὄρος, 1996, σσ. 598 – 604; idem, «Ἀγιορειτικὴ μελουργία, κωδικογραφία καὶ ψαλτικὴ τέχνη», *Θησαυροὶ τοῦ Ἁγίου Ὁρους* (συλλογικὸς τόμος), Θεσσαλονίκη 1997, σσ. 555 – 558; idem, «Χειρόγραφα Βυζαντινῆς Μουσικῆς», *Παρουσία Μονῆς Δοχειαρίου*, Μονὴ Δοχειαρίου, Ἅγιον Ὄρος 2000, σσ. 267-274; idem, «Μουσικὰ χειρόγραφα τοῦ Ἁγίου Ὁρους τῆς ἐποχῆς τῶν Παλαιολόγων ἀσξά-αυνγ'», Πρακτικὰ Β' Διεθνoῦς Συμποσίου γιὰ τὴ Μακεδονία: *Ἡ Μακεδονία τῶν Παλαιολόγων*, Ἀριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Θεσσαλονίκη 2002, σσ. 661-668; Em. Giannopoulos, «Ἡ συμβολὴ τῶν Ἀγιορειτῶν Πατέρων στὴν Ψαλτικὴ Τέχνη στὰ τέλη τοῦ 18<sup>ου</sup> καὶ τὶς ἀρχὲς τοῦ 19<sup>ου</sup> αἰ.», Εἰσήγησις στὸ Β' Διεθνὲς Συμπόσιο Ἅγιον Ὄρος: *Πνευματικότητα καὶ Ὁρθοδοξία - Τέχνη*, Θεσσαλονίκη 11 – 13 Νοεμβρίου 2005, Ἑταιρεία Μακεδονικῶν Σπουδῶν (Μακεδονικὴ Βιβλιοθήκη, ἀρ. 102), Θεσσαλονίκη 2006, σσ. 55 – 69; G. Zisimos, *Κοσμάς Ἰβηρίτης καὶ Μακεδών, Δομέστικος τῆς Μονῆς τῶν Ἱβήρων*, IBM [Μελέται 13], Ἀθήνα 2007; K. Karagounis, «Μάγνητες ἐκπρόσωποι τῆς Ψαλτικῆς Τέχνης στὸ Ἅγιον Ὄρος καὶ ἀγιορειτικὲς ἐπιδράσεις στὴν Ψαλτικὴ Παράδοση τῆς Μαγνησίας», *Θεσσαλικὸ Ἡμερολόγιο* 52 (2007) 337-350.

4 Many recordings of modern Athonite Fathers have seen the light of publicity. Here I give some representative examples, without wishing to overlook those which are less known or out of print: *Docheiarion Monastery: Ἀνθολογία Ὑμνων ἐορτῆς Ἀρχαγγέλων*,

incentive for the present study. Whereas the material is extremely rich as far as publications and audio recordings are concerned, studies that deal thoroughly and in detail with morphological analysis of the production of Mount Athos are few<sup>5</sup>. Some of them approach the subject from a historical viewpoint,

ψάλλουν οι μοναχοί Αντίπας και Αμφιλόχιος, *Ιερά Μονή Δοχειαρίου*, 1992 (Κασσέτα); **Vatopaidion Monastery**: *Ύμνοι τῶν Χριστουγέννων - Βατοπαιδινή Μουσική Βιβλός Α'* Ψάλλει χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλίο καὶ CD), Ἰ. Μ. Βατοπαιδίου, 1996; *Ἡ Θεία Λειτουργία Ἀγίου Ἰωάννου τοῦ Χρυσσοστόμου* (ζωντανή ἤχογράφηση), Ψάλλει Χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλ.+2CD), Ἰ. Μεγίστη Μ. Βατοπαιδίου, 2008; *Ἀγιορείτικη Ἀγρυπνία στὴ Μνήμη τοῦ Ἀγίου Ἰωάννου Χρυσσοστόμου* (6 CD's), Ἰ. Μεγίστη Μ. Βατοπαιδίου, 2008; **Hilandarion Monastery**: Consonances of the Hilandar praise: Monastery of Hilandar, The Entrance of the Theotokos into the Temple, 1999. Recording from the all-night vigil for the Main Feast of the Monastery of Hilandar, Monastery of the Hilandar, 2001; **Xenofontos Monastery**: *Χιλιετηρὶς Ἱερᾶς Μονῆς Ξενοφώντος 998-1998* (2CD), Ἰ. Μ. Ξενοφώντος, Ἅγιον Ὄρος, 1998; **Simonos Petras Monastery**: *Ψαλτήριον Τερπνόν*, Ψάλλουν οἱ Μοναχοὶ τῆς Σιμωνόπετρας (κασσέτα, CD), Ἰ. Μ. Σίμωνος Πέτρας 1990; *Ἑσπερινός*, Ψάλλουν οἱ Μοναχοὶ τῆς Σιμωνόπετρας, Ἰ. Μ. Σίμωνος Πέτρας 1999; *Ύμνοι Θείας Λατρείας*, *Hymns of Holy Workshop*, Ψάλλουν οἱ μοναχοὶ τῆς Σιμωνόπετρας, The monks of Simonopetra are chanting, (CD), Ἰ. Μ. Σίμωνος Πέτρας, 2008; **Holy Cell of the Apostle Thomas-Skete of St Anne**: *Ύμνοι Χριστουγέννων*, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; *Ύμνοι Ἀκολουθίας Ἀγίου Ἐνδόξου Ἀποστόλου Θωμά*, Ἑσπερινός-Ὁρθρος, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; *Ἀγρυπνία Κοιμήσεως Θεοτόκου Ἰ. Μ. Ἰβήρων*, Ὁρθρος-Θεία Λειτουργία, Ψάλλει ἡ Ἀδελφότης τῶν Θωμάδων, (CD 4), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; **Holy Hut of St George-Skete of St Anne**: *Διάφοροι Ἐκκλησιαστικοὶ ὕμνοι* (ζωντανὲς ἠχογραφήσεις), π. Παντελεήμων Κάρτσωνας (κασσέτα), Καλύβη Αγ. Γεωργίου Ἅγιον Ὄρος, 1995; *Ύμνοι ἀπὸ τὴν Ἀκολουθίαν τοῦ Ἀγίου Μεγαλομάρτυρος Γεωργίου τοῦ Τροπαιοφόρου*, π. Παντελεήμων Κάρτσωνας (CD), Καλύβη Αγ. Γεωργίου Ἅγιον Ὄρος, 2001; **Holy Hut of the Assumption of the Theotokos - Little Skete of St Anne**: *Ἀφιέρωμα - In Memoriam*, Ψάλλουν, Γέρον Σπυρίδων Μικραγιαννανίτης, Λυκούργος Ἀγγελόπουλος (CD), Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα, 2006; *Ὁ Μικρὸς Παρακλητικὸς Κανόνας ὅπως ψάλλεται στὸ Ἅγιον Ὄρος*; *The little paraklisis as chanted in Mt. Athos* (ζωντανή ἠχογράφηση, cd), Ἀθωνικὰ Μελίσματα, Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα; *Ἀπάνθισμα Ἀγιορείτικῆς Ἀγρυπνίας* (ἀπὸ τὴν Ἀκολουθία τῶν Ἁγίων Διονυσίου τοῦ Ρήτορος καὶ Μητροφάνους): μέλη ἀπὸ τὸν ἑσπερινὸ καὶ τὸν ὄρθρο (ζωντανή ἠχογράφηση, cd), Ἀθωνικὰ Μελίσματα, Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα.

5 Some studies which refer to the Athonite style and provide a structural analysis of Athonite compositions: Ant. Alygizakis, «Ἰωάσαφ Διδάσκαλος Διονυσιάτης (α' ἡμισυ 19 αἰῶνος-1866): Κείμενα-Μορφολογικὴ ἀνάλυση», κείμενο στὸ βιβλίδιο ποὺ συνοδεύει τὸ cd *Ἰωάσαφ Διδάσκαλος Διονυσιάτης: Ἄσματα Θ. Λειτουργίας: Μουσικοὶ Θησαυροὶ Ἀγίου Ὄρους*. Ψάλλει ἡ Πανεπιστημιακὴ Βυζαντινὴ Χορωδία Θεσσαλονίκης. Ἱερά Μονὴ Ἀγίου Διονυσίου-Ἅγιον Ὄρος, σσ.3-14; idem, «Εἰσαγωγή. Ἰωάσαφ Διδάσκαλος Διονυσιάτης (α' ἡμισυ 19 αἰῶνος-1866) Α. Βίος καὶ ἔργο-Β. Σημειογραφικὲς καὶ μορφολογικὲς παρατηρήσεις», στὸ *Ἱερομονάχον Ἰωάσαφ Διονυσιάτου Διδασκάλου καὶ ἐξηγητοῦ, Διονυσιατικὴ Μουσικὴ Ἀνθολογία*, Ἅγιον

whilst others merely describe the extant material without proceeding to any specialized commentary and without trying to decipher the constitutive elements of the interpretation. Here I shall try to present a series of morphological elements from Athonite works showing how the same theme is received by various Athonite composers and how this multifarious production is skilfully encompassed in the tradition of Mount Athos.

The variety of sacred chants, as far as style, musical composition and interpretation are concerned, is obvious from the beginning of melurgic production and differentiates the various local traditions from the unified ecclesiastical psaltic tradition. As far as Mount Athos is concerned, we often encounter in the manuscripts chants that are labelled "αγιορείτικα": *Kekragaria hagioreitika Ecclesiastika*<sup>6</sup>, *Timiotera hagioreitiki*<sup>7</sup>, *Dynamis-Hagios o*

<sup>6</sup> Όρος 2009, σσ. 11-20; M. Stroumpakis, *Νικόλαος Δοχειαρίτης και η συμβολή του στην Ψαλτική Τέχνη, Διδακτορική Διατριβή*, Αθήνα 2007, dig. edition <http://thesis.ekt.gr/thesisBookReader/id/19123#page/1/mode/2up>; I. Liakos, «Η βυζαντινή ανώνυμη σύνθεση Χρυσέοις έπεισι από την εξέγηση του Χουρμουζίου Χαροφύλακος ΕΒΕ-ΜΠΤ 708, φ. 102β-104β: έρμηνευτική προσέγγιση στο ύφος της Αθωνικής και Πατριαρχικής Ψαλτικής Παράδοσης», *Proceedings of the 14<sup>th</sup> International Conference on Eastern Chant Transmission of Christina Ecclesiastical Musical Culture: East and West*, 5<sup>th</sup> September 2007, Sibiu; M. Chatzigiakoumis, *Άγιορείτικα Άπανθίσματα Α'-τόμος πρώτος: Ιστορική εισαγωγή, μέλη και σχολιασμοί, έρμηνευτές*, Βιβλίδιο που συνοδεύει την κασσετίνα 12 cds στη σειρά *Σύμμεικτα Έκκλησιαστικής Μουσικής-Μέρος Β' Άγιορείτικα Άπανθίσματα Α'*, Κέντρο Έρευνών και Έκδόσεων, Αθήνα 2009. Elements of structural analysis for all the Athonite compositions they contain are also provided in the booklets accompanying the CDs published by Vatopedi Monastery, entitled *Βατοπαιδινή Βίβλος Α', Β'* etc.

6 Cod. Sinai 1298 (18<sup>th</sup>, Papadike), f. 120v: *Έτερα κεκραγάρια έκκλησιαστικά, καθώς έν τω άγιονύμω όρει ψάλλονται*, βλ. Balageorgos D.-Kritikou Fl., *Τά χειρόγραφα Βυζαντινής Μουσικής Σινά. Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής, των άποκειμένων στην Βιβλιοθήκη της Ιεράς Μονής του Όρους Σινά. Τόμος Α', IBM, Ιερά Σύνοδος της Έκκλησίας της Ελλάδος, Αθήνα 2008 [Henceforth: Balageorgos-Kritikou, *Descriptive Catalogue Sinai*], p. 399; cod. Docheiariou 338 (1767, Anthologia), f. 14r, *Έτερα άγιορείτικα [κεκραγάρια]*, Stathis, *Catalogue Mount Athos* 1, p. 406; cod. Korthiou 10 (18<sup>th</sup>, Papadike), f. 73v, *Έτερα σύντομα άγιορείτικα*, βλ. Em. Giannopoulos, «Τά χειρόγραφα ψαλτικής Τέχνης της νήσου Άνδρου. Αναλυτικός περιγραφικός κατάλογος», *Άνδριακά Χρονικά* 36 (2005), [henceforth: Giannopoulos, *Andros*], p. 75; see also S. Kujumdzieva, «The Kekragaria in the sources from the 14<sup>th</sup> to the beginning of the 19<sup>th</sup> century», *Cantus Planus* (1993) pp. 449-463.*

7 Cod. Sinai 1257 (1332, Heirmologion- Anthologia), f. 140v, *Άρχή συν Θεώ άγίω ή Τιμιωτέρα ή άγιορείτικη, ήχος β', Άξιόν έστι*, βλ. Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 217; cod. Harleian 1613 (16<sup>th</sup>-17<sup>th</sup>, Anatasimatarion-Stichirarion-Anthologia), f. 29v, *Άγιορείτικη [τιμιωτέρα] εις την Θ' Ώδιήν, ήχος πλ. Β', Και πλουτούντας*, βλ. Em. Giannopoulos, *Τά χειρόγραφα Βυζαντινής Μουσικής: Άγγλία. Περιγραφικός κατάλογος των χειρογράφων ψαλτικής Τέχνης των άποκειμένων στις Βιβλιοθήκες του Ένωμένου Βασιλείου*, IBM, Ιερά Σύνοδος της Έκκλησίας της Ελλάδος, Αθήνα 2008, [στο έξής: Giannopoulos, *England*], p. 136; cod. SAL 48 (1436, Akolouthiai), f. 342r, *Τιμιωτέρα άγιορείτικος, ψάλεται δέ έν ταίς τραπέζαις*,

*Theos hagioreitikon*<sup>8</sup>, *Methodos hagioreitiki oktaechos*<sup>9</sup>, *Polyeleos ecclesiastikos hagioreitikos*<sup>10</sup>, *Ti ypermachio hagioreitikon*<sup>11</sup>, *Hagios o Theos of the feast of Holy Cross*<sup>12</sup>, *Cheroubikon in Athonite style*<sup>13</sup>, *Trisagion hagioreitikon of the funeral service*<sup>14</sup>, *Nyn ai dynameis hagioreitikon*<sup>15</sup>.

On the strictly local level, we find the following entries: *kekragaria syntoma hagioreitika Vatopaidina*<sup>16</sup>, *Timiotera Vatopaidini called katzivela (the gypsy girl)*<sup>17</sup>, Giannopoulos, *England*, p. 177.

8 Cod. I. M. Profitou Iliou 606 (1823, *Anthologia*), f. 85r, *ἔτερον λεγόμενον ἁγιορεΐτικον, ἥχος Β΄, Δύναμις: Ἅγιος ὁ Θεός*, A. Chaldaiakis, *Tà χειρόγραφα βυζαντινῆς μουσικῆς νησιωτικῆς Ἑλλάδος: Ὑδρα, τόμος Α΄*, IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 2005 [henceforth: Chaldaiakis, *Hydra*], p. 209; cod. Docheiariou 376 (18<sup>th</sup>, *Anthologia*), f. 190v, *Ἐτερον Δύναμις ἁγιορεΐτικον ἔντεχνον καὶ μέγα, ἥχος Β΄*, Stathis, *Catalogue Mount Athos* 1, p. 519. This hymn has been published in *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλον ἐνιαυτοῦ ἐκδοθεῖσα ὑπὸ Ἰωάννου Λαμπαδαρίου καὶ Στεφάνου Α΄ Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας*. Τόμος 4 περιέχων ὅλα τὰ μαθήματα τῆς ἱερᾶς Λειτουργίας. Ἐν Κωνσταντινουπόλει ἐκ τοῦ Πατριαρχικοῦ Τυπογραφείου αἰωνά (Φωτο-ἀνασταστική ἀνατύπωση Ἐκδόσεις Ἐπέκταση, Κατερίνη 2001), pp. 36-38.

9 Cod. Sinai 1299 (1715, Papadike), f. 11v, *Ἐτερον εἰς μέθοδον τῶν ὀκτῶ ἤχων λέγεται δὲ ἁγιορεΐτικον-ἄρχον ἥχος Α΄, Ἀββᾶς ἀββᾶν*, Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 408; cod. Gr. Liturg e. 4 (1805, *Anthologia-Eklogi Anastasimatarion*), f. 2v, *Μέθοδος ἁγιορεΐτικος ὀκτάηχος, Ἀββᾶς ἀββᾶν*, Giannopoulos, *England*, p. 253.

10 Cod. Xeropotamou 325 (18<sup>th</sup> c., *Heirmologion Balasiou*), f. 138r, *Ἀγιορεΐτικον, ἥχος Β΄, Δοῦλοι Κύριον-στάσις Β΄, ἥχος Α΄, Ἐξομολογείσθε τῷ Κυρίῳ-ἥχος τρίτος, Ἐπὶ τῶν ποταμῶν Βαβυλῶνος*, Stathis, *Catalogue Mount Athos* 1, p. 175.

11 Cod. Harleian 1613 (16<sup>th</sup>-17<sup>th</sup> c., *Anastasimatarion-Anthologia*), f. 180v, *Τροπᾶριον τῆς Θεοτόκου ἁγιορεΐτικον, ἥχος πλ. Δ΄, Τῇ ὑπερμάχῳ*, Giannopoulos, *England*, p. 137; cod. Xeropotamou 380 (1759, Papadike), f. 622v, *Τῇ ὑπερμάχῳ τὸ ἁγιορεΐτικον*, Stathis, *Catalogue Mount Athos* 1, p. 280.

12 Cod. Lincoln College gr. 22 (17<sup>th</sup> c., *Anastasimatarion-Mathimatarion*), f. 65v, *Τρισάγιον ψαλλόμενον κατὰ Κυριακὴν ἐν Ἀθήναις, ἐν δὲ τοῦ Ἀθῶ Ὀρει κατὰ τὴν ἐορτὴν τοῦ Σταυροῦ, ἥχος Α΄, Ἅγιος ὁ Θεός*, Giannopoulos, *England*, p. 275; cod. Xeropotamou 100 (17<sup>th</sup> c., *Anthologia*), f. 187v, *Ἀγιορεΐτικον καὶ ὀργανικόν, ἥχος Δ΄, Ἅγιος ὁ Θεός*, Stathis, *Catalogue Mount Athos* A, p. 321.

13 Cod. Mayer 12053 (1662, *Anthologia*), f. 168r, *ἔτερον χειρονυκὶν εἰς ἥχον τρίτον, ψάλλεται εἰς σχῆμα ἁγιορεΐτικον, ποίημα Κοσμά Βαράνη*, Giannopoulos, *England*, p. 419; cod. Panteleimonos 919 (1687, *Anastasimatarion-Anthologia*), f. 93v, *[Χειρονυκὶν] Ἰβέρικον, ἥχος πλ. Β΄*, Stathis, *Catalogue Mount Athos* 2, p. 211.

14 Cod. I. M. Prophitou Iliou 612 (17<sup>th</sup> c., *Anthologia*), f. 45r, *Τρισάγιον ἁγιορεΐτικον νεκρώσιμον, ἥχος πλ. Β΄, Ἅγιος ὁ Θεός*, Chaldaiakis, *Hydra*, p. 214.

15 Cod. Sinai 1312 (15<sup>th</sup> c., Papadike-Anthologio Mathimatarion), f. 112r, *Ἀγιορεΐτικον, ποίημα Λογγίνου μοναχοῦ, πλ. Β΄, Νῦν αἱ Δυνάμεις*, Balageorgos-Kritikou, *Descriptive Catalogue Sinai*, p. 525.

16 Cod. Gregoriou 6 (18<sup>th</sup> c., *Anthologia*), f. 84r, *Ἐτερα κεκραγάρια σύντομα ἁγωνορεΐτικα βατοπιδινά*, Stathis, *Catalogue Mount Athos* 2, p. 597.

17 Cod. Koutloumousiou 449 (17<sup>th</sup> c., *Anthologia*), f. 220v, *Ἐτέρα τιμωτέρα βατοπαιδινή, ἡ λεγομένη κατζίβελα, ἥχος πλ. Β΄, Ἄξιόν ἐστιν*, Stathis, *Catalogue Mount Athos* 3, p. 334.

verse from "Makarios anir" *lavriot*<sup>18</sup>, *Cherouvikon Ivirikon*<sup>19</sup>, *Theos Kyrios Vatopaidinon*<sup>20</sup>. During or shortly before the period of the new musical notation we encounter references to Athonite style<sup>21</sup>.

Taking advantage of alphabetical indexing, I make the following remarks concerning the necessary conditions for labelling a chant as belonging to Mount Athos tradition (*αγιορείτικο*), an element that refers and at the same time contributes to the creative diversity of psaltic art: *Αγιορείτικα* are, according to general understanding, the chants that are performed first and foremost in the monasteries of Mount Athos, and are therefore local in character. More precisely, as far as the chant's structure is concerned, the chants created by composers from Mount Athos or by outsiders and displaying, in their structure and themes, particular elements that mark them as stemming from Athos can be called *αγιορείτικα*. There is also a special case in which the chants in question may not display any peculiarity in their composition, yet they are called *αγιορείτικα* because they have been adopted by monks in Mount Athos and are performed there<sup>22</sup>. In modern times, the concept of style as an exceptional way of interpreting and analysing chant appears as a criterion for identification. Thus, we have hymns following the Athonite style, i.e. melodies containing and preserving that particular way of interpreting and analysing the chant. Furthermore, there are some cases of the documentation and diffusion of a particular local tradition within the Athonite monastic community. Thus in some manuscripts we find chants labelled *βατοπαιδινά*, *ιβέρικα*, *λαυριώτικα*, *διονυσιατικά*, as mentioned above.

As far as the period during which chants were written in the old notation is concerned, it is easier to identify the type of chant and its composer than to determine in detail the structure and the specific elements that point to a particular local or broader tradition. After the introduction of then new notation, things become clearer. The ease in writing melodies down offered the possibility of displaying particular traits. It is, therefore, easier to identify the points at

18 Cod. Iberon 993 (17<sup>th</sup> c., *Anthologia-Mathimatarion*), f. 28r, *Τὸ λεγόμενον λαυριώτικον, ἐκαλλωπίσθη δὲ παρὰ κτῆρ Λουκᾶ ἱερομονάχου καὶ ἐμοῦ διδασκάλου, ἦχος πλ. δ', Κύριε τί ἐπληθύνθησαν*, Stathis, *Catalogue Mount Athos* 3, p. 870.

19 See above.

20 Cod. Iberon 974 (15<sup>th</sup> c., *Papadike*), f. 54v, *Ἀρχὴ τῆς Ἀκολουθίας τοῦ Ὁρθρου-Θεὸς Κύριος ἄλλο Βατοπαιδινόν*, Stathis, *Catalogue Mount Athos* 3, p. 751.

21 See cod. Dionysiou 723 (19<sup>th</sup> c., *Anthologia*), f. 35r, *Ἀνοιξαντάρια ἅτινα ἐξηγήθησαν ἐκ τοῦ παλαιοῦ εἰς ὕψος ἀγιορείτικον*, (*Anoixantaria transcribed from the old notation according to the Athonite style*), Stathis, *Catalogue Mount Athos* 2, p. 810.

22 For example, there is the "Trisagion", which is chanted in Athens every Sunday, whilst the same "Trisagion" is chanted on Mount Athos at the Feast of Holy Cross, see op.cit. Giannopoulos, *England*, p. 275; see also the case of the Athonite "Timiotera" chanted in Constantinople, cod. Dionysiou 570 (15<sup>th</sup> c., *Mathimatarion*), f. 141r, *Τιμωτέρα λεγομένη ἀγιορείτικος, ψάλλεται ἐν Κωνσταντινουπόλει ἐν παννυχίσι ἀργὸν ἀπὸ χοροῦ, ἦχος πλ. Β', Ἀξιόν ἐστιν*, Stathis, *Catalogue Mount Athos* 2, p. 708 and cod. Koutloumousiou 436 (16<sup>th</sup> c., *Anthologia*), f. 86r, *Τιμωτέρα ἀγιορείτικη καθὼς νῦν ψάλλεται ἐν Κωνσταντινουπόλει*, Stathis, *Catalogue Mount Athos* 3, p. 292.

which the Athonite style appears as a type of interpretation, as a way of rendering the notational symbols and as a melodic quality. It is on this issue that I shall focus in what follows, presenting examples of chants from the Athonite tradition that display an interpretive diversity and uniqueness.

We have to begin with the interpretation (*exegesis*)<sup>23</sup> of chants in the new notation. Transcription from the old to the new notational system is undertaken with a view to obtaining a more analytical and detailed recording of the actions prescribed by the notational symbols<sup>24</sup>. The way of interpreting and executing the symbols characterizes the manner of chanting in a given region. Thus, as far as Mount Athos is concerned, contemporary living tradition of interpretation is attested in the works of Nikolaos Docheiarites<sup>25</sup>, Matthaios Vatopedinos<sup>26</sup> and Ioasaph Dionysiates<sup>27</sup>, ensuring diversity in expressing Athonite style.

A telling example is provided by the Old *Anoixantaria*<sup>28</sup>, chanted during the great Vespers at Vigils. This hymn was transcribed by Chourmouziou Chartofylax into the new notation and published in the Church music book *Tameion Anthologias*<sup>29</sup>. Figure 1 shows the introduction of the first verse, *Anoixantos sou tin cheira*, by Ioannes Koukouzelis.

23 According to Prof. Gr. Stathis, the “exegesis” of the old notation is the complete recording of the melody in the new notation, see Gr. Stathis, *Ἡ ἐξηγήσις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 μὲ μὰ προσθήκη ἀπὸ τὸν κώδικα EBE 1867, IBM [Μελέται 2], Ἀθήνα<sup>6</sup> 2006, p. 99.*

24 According to Prof. Maria Alexandrou, “Transcription” is related to oral tradition. Melodies are recorded in the new analytical notation from the old, according to oral tradition. These transcriptions belong to the work of Three Teachers and their students, Athonite monks, see M. Alexandrou, *Ἐξηγήσεις καὶ μεταγραφὲς τῆς Βυζαντινῆς Μουσικῆς· σύννομη εἰσαγωγή στὸν προβληματισμὸ τους*, University Studio Press, Θεσσαλονίκη 2010, pp. 20-21.

25 For Nikolaos Docheiarites, see M. Stroumpakis, op. cit.

26 For Matthaios Batopaidinos, see Em. Giannopoulos, «Ἡ συμβολή...», op. dic.

27 For Ioasaph Dionysiates, see Ant. Alygizakis, op. dic.

28 The old great *Anoixantaria* belong to the “papadikon” genre of composition. Their name derives from Psalm 103(104):28, “thou openest thine hand”, see S. Antoniou, *Μορφολογία τῆς Βυζαντινῆς Μουσικῆς*, Ἐκδόσεις Βάνιας, Θεσσαλονίκη 2008, pp. 91-104.

29 *Tameion Anthologias*, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν Ἑσπερινῶν, Ὁρθρῶν, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Κατ’ ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἐξηγηθεῖσαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον, καὶ μετὰ πάσης ἐπιμελείας διορθωθεῖσαν ἤδη ἐσχάτως παρὰ τοῦ ἐφευρέτου τῆς ρηθείσης μεθόδου διδασκάλου Χουρμουζίου Χαρτοφύλακος τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστάσι δὲ τοῦ ἰδίου, Νῦν πρῶτον ἐκδοθεῖσαν εἰς τύπον, ἀναλώμασι τοῦ Ἰσακ δὲ Κάστρου. Τόμος Α΄. Ἐν Κωνσταντινουπόλει. Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, αἰωκδ΄. 1824, [henceforth: *Tameion Anthologias* 1824], pp. 1- 36.





Figure 1: The first verse of old *Anoixantaria*: "exegesis" by Chourmouzos, *Tameion Anthologias* 1824

This hymn was also transcribed into the new notational system by hieromonk Nikolaos Docheiarites on Mount Athos. His interpretation, written between 1824-1830, is recorded in ms. 471 of the Docheiaron Monastery (see Figure 2).

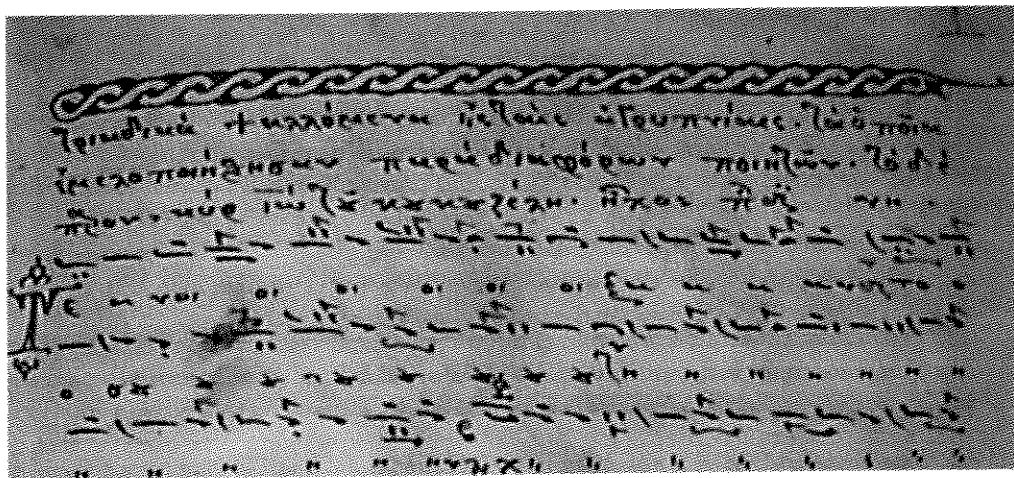
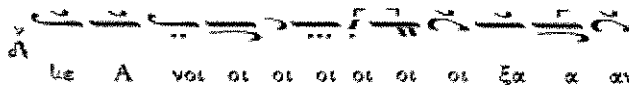
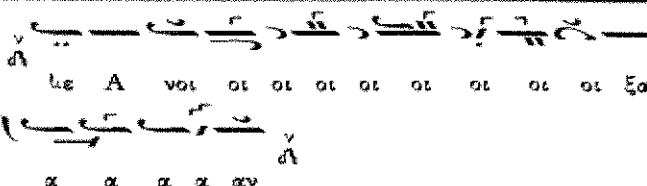


Figure 2: The first verse of the *Anoixantaria*: "exegesis" by Nikolaos Docheiarites, *Docheiariou* 471, f. 1r.

By comparing the two texts, we shall be able to identify the elements of Athonite interpretation:



TABLE 1

1 <sup>st</sup> verse: <i>Anoiksantos sou</i> , mode 4 plagal		
Interpretation by Chourmouzos Chartophylax	 <p>le A vo ol ol ol ol ol ol ol xi a av</p>	
Interpretation by Nicolaos Docheiaris	 <p>le A vo ol ol ol ol ol ol ol ol ol ol ol ol xi a a a a a av</p>	
Detailed comparison		
examples	Chourmouzos	Nikolaos
1.		

The examples in staff notation (Table 1.1):

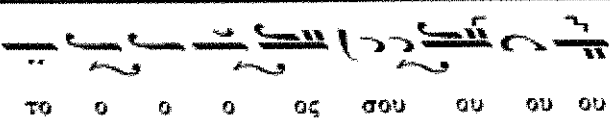
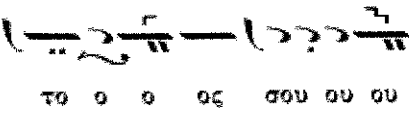
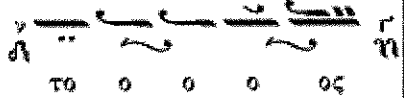

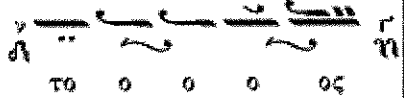

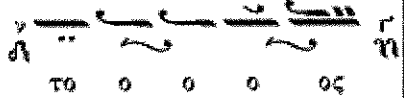

ex. 1. Chourmouzos

5 Nikolaos

8 ex. 2. Chourmouzos

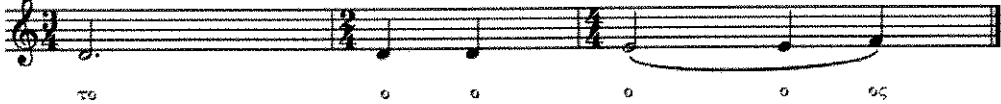
9 Nikolaos

TABLE 2

Interpretation by Chourmouzos Chartophylax					
Interpretation by Nikolaos Docheiarites					
Detailed comparison					
examples	<table><tr><th>Chourmouzos</th><th>Nikolaos</th></tr><tr><td>1. </td><td></td></tr></table>	Chourmouzos	Nikolaos	1. 	
Chourmouzos	Nikolaos				
1. 					


The example in staff notation (Table 2.1):

Chourmouzos



το ο ο ο ος

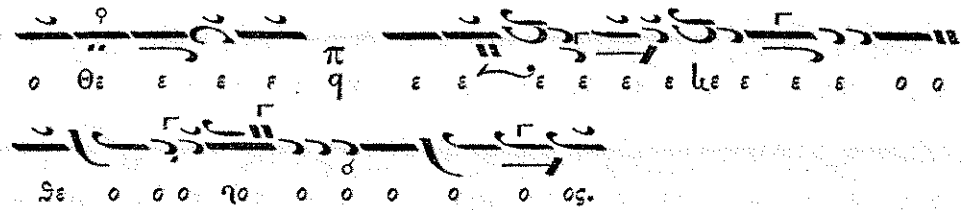
Nikolaos



το ο ο ος

One more characteristic part (last) of the first verse:

Transcription by Chourmouzos, *Tameion Anthologias* 1824, p. 3.



ο θ: ε ε ρ π ε ε ε ε ε ε ε ε ε ο ο

Σ: ο ο ο ο ο ο ο ο ο ος

Figure 3: the last part of the 1<sup>st</sup> verse of the *Anoixantaria*: “exegesis” by Chourmouzos



5 ex. 2. Chourmouzos

6 Nikolaos

TABLE 4

Interpretation by Chourmouzos Chartophylax		
Interpretation by Nikolaos Dochiarites		
Detailed comparison		
examples	Chourmouzos	Nikolaos
1.		

The example in staff notation (Table 4.1)

Chourmouzos

Nikolaos

It is obvious that there are differences between the two interpretations. Which elements make up Athonite style? At a first glance, these elements could be the detailed<sup>30</sup> or synoptic<sup>31</sup> interpretation in different places of the melody, as well as the free interpretation. However, it is too early to generalize before the research has been completed.

30 See Table 1, examples 1, 2 [table 1.1]; Table 3, example 1, 2 [table 3.1]; Table 4, example 1 [table 4.1].

31 See Table 2, example 1 [table 2.1].

The interpretation of Nikolaos Docheiarites spread on Mount Athos in parallel with the interpretations of Chourmouziotes and Gregorios Protopsaltes, and, in the mid-19<sup>th</sup> century, it was printed by the Patriarchal Printing Office<sup>32</sup>. Other editions from 19<sup>th</sup> and 20<sup>th</sup> century include the Athonite version of the old *Anoixantaria*<sup>33</sup>. It is obvious that the Athonite interpretation did not replace the Constantinopolitan one, yet it constituted a conservative factor of local tradition, reinforced diversity of expression and demonstrated the capacity of the Athonite milieu to make the best out of the various musical themes and to underscore plasticity of interpretation. It has to be noted that up to the present day, Athonite interpretation is chanted in official celebrations<sup>34</sup> and taught by the monks of Mount Athos, such as Father Panaretos Philotheites, who recorded audiotapes especially for educational purposes<sup>35</sup>.

A token of the diversity encountered in Athonite tradition during the 19<sup>th</sup> century is the high value placed on traditional melodies and their enrichment with new elements. The second example I will present is the slow *prosomoia* and *automela*<sup>36</sup> in versions by the three 19<sup>th</sup>-century Athonian masters and in-

32 See *Tameion Anthologias* περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν Ἑσπερινοῦ, Ὁρθροῦ, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Ἐξηγηθὲν εἰς τὴν Νέαν τῆς Μουσικῆς Μέθοδον καὶ πάσης ἐπιμελείας διορθωθὲν παρὰ τῶν ἀειμνήστων διδασκάλων καὶ ἐφευρετῶν τῆς νεωτέρας μεθόδου, Γρηγορίου Πρωτοψάλτου καὶ Χουρμουζίου Χαρτοφύλακος. Τετράκις ἐκδοθὲν μὲ προσθήκην πολλῶν νέων μαθημάτων μελοποιηθέντων παρὰ Θεοδώρου Παράσχου Φωκαέως. Καὶ ἤδη τὸ πέμπτον ἐκδίδεται εἰς τόμους τρεῖς παρὰ τοῦ υἱοῦ αὐτοῦ Α. Φωκαέως, ἐγκρίσει καὶ ἀδεία τῆς αὐτοῦ Παναγιότητος καὶ τῆς Ἱερᾶς Συνόδου. Δαπάνη Κωνσταντίνου Ἰγγλέση ζωγράφου. Τόμος πρῶτος. Ἐν Κωνσταντινουπόλει, ἐκ τοῦ Τυπογραφείου τῆς Μουσικῆς Ἀνθολογίας, 1862, «Ἀνοιξαντάρια ἀργὰ «Κατὰ τὴν γραφὴν τοῦ Ἁγίου Ὁρους», the first six verses, pp. 1 – 14.

33 See *Ieropsaltiou egolpion* περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον Ἀκολουθίαν Ἑσπερινοῦ, Ὁρθροῦ, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Ἐκδίδεται τὸ πρῶτον εἰς τόμους δύο δαπάνη Μωϋσῆ δὲ Κάστρου. Ἐπιμελῶς δὲ διορθωθὲν παρὰ Ἀλεξάνδρου Φωκαέως ἐγκρίσει καὶ ἀδεία τῆς αὐτοῦ Παναγιότητος καὶ τῆς Ἱερᾶς Συνόδου. Τόμος πρῶτος. Ἐν Κωνσταντινουπόλει, τύποις Μωϋσῆ δὲ Κάστρου, 1866 · *Mousikos Thesaurus tou Esperinou* περιλαμβάνων ἅπασαν τὴν Ἐκκλησιαστικὴν Ἀκολουθίαν τοῦ Ἑσπερινοῦ μετὰ πολλῶν προσθηκῶν. Ἐκδίδεται τὸ πρῶτον ὑπὸ Νεκταρίου μοναχοῦ Ἱεροψάλτου [...], Ἅγιον Ὄρος 1935, «Ἀνοιξαντάρια μέγιστα Ἰωάννου τοῦ Κουκουζέλου, τὰ κατὰ τὴν γραφὴν τοῦ Ἁγίου Ὁρους», the first six verses, pp. 7-31.

34 In particular, Athonite monks chant the first four verses on the Feast of St Athanasios of Athos (3 July). For recordings from the Feast during Summer 2003, see: «Πανήγυρις Ἁγ. Ἀθανασίου Μεγίστης Λαύρας 2003, message no 4/ tracks 2-5», <http://analogion.com/forum/showthread.php?t=4074> [2-1-2012].

35 For Panaretos, monk of Philotheou Monastery, see Dionysios Bilalis, «Πανάρετος Φιλοθέιτης μοναχὸς ἐκ Πατρῶν», <http://www.symbole.gr/forum/viewtopic.php?f=135&t=543> [3-1-2012]. For other information and recordings, see, topic: f. Panaretos Philotheites, <http://analogion.com> [3-1-2012].

36 The *automelon* and the *prosomoion* belong to the *heirmologic* genre of composition.

interpreters Matthaïos Vatopedinos, Ioasaph Dionysiates and Nikolaos Docheiarites. We have at our disposal two complete collections containing *prosomoia*, while various *prosomoia* are sporadically encountered in other codices. First, the collection of Matthaïos Vatopedinos is ms. 1601 of Vatopaidion (dating from 1845), part of which was published by the Vatopaidion Monastery:

*Collection including idiomela, prosomoia, stichera and some other chants [...] in slow style, as they are chanted at the vigils of the Holy Mountain and especially at the sacred and renowned Monastery of Vatopaidion*<sup>37</sup>.

The codex Dionysiou 705 is a *Prologarion*<sup>38</sup> composed and notated by Ioasaph Dionysiates. We read in the preface:

*Collection including all the "prosomoia" for the feasts of the year [...] composed according to the Athonite style by teacher Ioasaf Dionysiatīs [...] these "prosomoia" have been composed according to the model of Petros Lampadarios, but now they have been improved by Ioasaph Dionysiatīs according to Athonite style, because many chanters asked for this*<sup>39</sup>.

Finally, Nikolaos Docheiarites does not present a proper collection, but inserts various *prosomoia* into his own interpretations of the *Sticherarion* of Germanos, Bishop of New Patras<sup>40</sup>, while a more complete picture is provided by ms. 71 of Simonos Petras, containing some of Nikolaos' own compositions for the Liturgy of the Athonite Fathers and of course all the *prosomoia* of the feast<sup>41</sup>.

I present three *prosomoia* and one *automelon* from these collections and especially a selection of *melodic phrases* from them. I compare the selected *melodic phrases* to the corresponding ones from the models of Petros Lampadarios in-

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The first group of hymns (*automela*) contains the original melody and this becomes a pattern for the second group (*prosomoia*), see S. Antoniou, *op. cit.*, pp. 277-279, 284-287.

37 Cod. Vatopaidiou 1601 (1845, Collection of Prosomoia). There are three scribal annotations: f. Ar, *Συλλογή τῶν ιδιομέλων, προσομοίων, στιχηρῶν, καθισμάτων, ἀπολυτικίων τε καὶ ἄλλων τινῶν ψαλλομένων ἐν ταῖς Δεσποτικαῖς καὶ Θεομητορικαῖς ἑορταῖς [...]* σ. 1, [...] *εἰς ὕψος ἀργόν, ὡς ψάλλονται ἐν ταῖς ἀργυρνίαις τοῦ Ἁγίου Ὁρους καὶ μάλιστα ἐν τῇ Ἱερᾷ καὶ περιφήμῳ Μονῇ τοῦ Βατοπαιδίου [...]*, σ. 587, *Ἡ μουσικὴ βίβλος αὕτη καλεῖται Συλλογὴ τῶν Ἰδιομέλων [...]*. For the second annotation, see *Ἡ Πανηγυρικὴ Α', Βατοπαιδινὴ Μουσικὴ Βίβλος*, Ἐκδοσεὶς Ἱερᾶς Μεγίστης Μονῆς Βατοπαιδίου, Ἁγίου Ὁρος 1997.

38 The volume of the *Prologarion* (ms) is a collection of *Automela*. However, this *Prologarion* also contains the *prosomoia*. For the *Prologarion*, see S. Antoniou, *op. cit.*, p. 284.

39 Cod. Dionysiou 705 (19<sup>th</sup> c., Prosomoiarion), f. 1r, *Συλλογὴ πάντων τῶν προσομοίων τοῦ ὄλου ἐνιαυτοῦ [...] μελοποιηθέντων κατὰ τὸ ὕψος τοῦ Ἁγίου Ὁρους παρὰ Ἰωάσαφ Διονυσιάτου διδασκάλου· ἐμελοποιήθησαν μὲν εἰς τύπον παρὰ Πέτρου Λαμπαδαρίου, νῦν δὲ ἐπιδιορθώθησαν ἐπὶ τὸ κρεῖττον κατὰ τὸ ὕψος τοῦ Ἁγίου Ὁρους παρὰ Ἰωάσαφ Διονυσιάτου κατὰ ζήτησιν πολλῶν*, Stathis, *Catalogue Mount Athos* 2, pp. 788, 790.

40 Cod. Docheiarion 461[new numeration]/1245 [old numeration] (19<sup>th</sup> c., Doxastarion Germanou Neon Patron), Stathis, *Catalogue Mount Athos* 1, pp. 626-627; cod. Chilandarion 167/929 (19<sup>th</sup> c., Anthologion Stihirariou Germanou Neon Patron), M. Stroumpakis, *op. cit.*, pp. 99, 104.

41 Cod. Simonos Petras 71 (19<sup>th</sup> c., Collection), P. Sotiroidis, «The library of Simonopetra», <http://www.athosmemory.com> [4-1-2012].

cluded in his *Heirmologion*<sup>42</sup>. The first two *prosomoia* are composed according to the *automelon* "Chairois askitikon alithos" in mode 1 plagal<sup>43</sup>. The *automelon* "Os gennaion en martysin" for the feast of St George (23 April) was composed by Matthaïos of Vatopaidion<sup>44</sup>. The third *prosomoion* is composed according to the *automelon* "Os gennaion en martysin" in mode 4<sup>45</sup>.

First case: *prosomoion* composed according to the *automelon* "Chairois askitikon alithos".

TABLE 5

Automelon "Chairois askitikon alithos", mode 1 plagal Text and compared phrase (Bold)	Prosomoion "Deuro martys Christou pros imas", mode 1 plagal Text and compared phrase (Bold)
Χαίροις ἀσκητικῶν ἀληθῶς, ἀγωνισμάτων τὸ εὐδὲς κειμήλιον· σταυρὸν γάρ ἐπ' ὧμων ἄρας, <b>καὶ τῷ Δεσπότη Χριστῷ</b> , σεαυτὸν Παμμάκαρ ἀναθέμενος, σαρκοῦ κατεπάτησας, τὸ χαμαιζήλον φρόνημα, ταῖς ἀρεταῖς δέ, τὴν ψυχὴν κατελάμπρυνας, καὶ πρὸς ἐνθεον, ἀνεπέρωσας ἔρωτα. Ὅθεν τὴν παναγίαν σου, κυκλοῦντες πανεύφημε, λάρνακα Σάββα τῆς θείας, φιλανθρωπίας αἰτούμεθα, τυχεῖν σαῖς πρεσβείαις, καὶ τῷ κόσμῳ δωρηθῆναι τὸ μέγα ἔλεος.	Δεῦρο Μάρτυς Χριστοῦ πρὸς ἡμᾶς, σοῦ δεομένου, συμπαθοῦς ἐπισκέψεως· καὶ ῥῦσαι κεκακωμένους, <b>τυραννικαῖς ἀπειλαῖς</b> , καὶ δεινῇ μανίᾳ τῆς αἰρέσεως· ὅφ' ἧς ὡς αἰχμάλωτοι, καὶ γυμνοὶ διωκόμεθα, τόπον ἐκ τόπου, συνεχῶς διαμειβόμενοι, καὶ πλανώμενοι, ἐν σπηλαίοις καὶ ὄρεσιν. Οἰκτεῖρον οὖν πανεύφημε, καὶ δὸς ἡμῖν ἄνεσιν, παῦσον τὴν ζόλην καὶ σβέσον, τὴν καθ' ἡμῶν ἀγανάκτησιν, Θεὸν ἱκετεύων, τὸν παρέχοντα τῷ κόσμῳ τὸ μέγα ἔλεος.

42 *Heirmologion* τῶν Καταβασίων Πέτρου Πελοποννησίου μετὰ τοῦ συντόμου Εἰρμολογίου Πέτρου Πρωτοψάλτου τοῦ Βυζαντίου ἐξηγημένα κατὰ τὴν νέαν τῆς Μουσικῆς μέθοδον μετὰ προσθήκης ἱκανῶν μαθημάτων, ὧν ἑσπεροῦντο εἰς τὸ παλαιόν. Ἐπιθεωρηθέντα ἤδη, καὶ ἀκριβῶς διορθωθέντα παρὰ τοῦ διδασκάλου Χουρμουζίου Χαρτοφύλακος ἐνός τῶν ἐφευρετῶν τῆς ῥηθείσης μεθόδου, ἐπιστασία δέ τοῦ ἰδίου νῦν πρῶτον ἐκδοθέντα εἰς τύπον ἀναλώμασιν ἰδίοις καὶ Ἰσαάκ δέ Κάστρῳ. Κωνσταντινούπολις. Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατᾶν. αὐκ· 1825 [στο ἐξῆς: *Heirmologion* 1825].

43 *Prosomoion* «Δεῦρο μάρτυς Χριστοῦ πρὸς ἡμᾶς», feast of St Demetrios (26 October), cod. Dionysiou 705, ff. 63v-64v, the work of Ioasaf Dionysiates (we are most grateful to Abbot Archimandrite Peter of Dionysios Monastery, who willingly made the photographs of the *prosomoion* available to us). For the same *prosomoion*, the work of Nikolaos Docheiarites, see cod. Docheiariou 461, f. 76v. The model from *Heirmologion* 1825 on pp. 229-230.

44 Cod. Vatopaidiou 1601, pp. 279-280, see Ἡ Πανηγυρική Α', op.cit., pp. 363-364. Model from the *Heirmologion* 1825 on pp. 226-227.

45 *Prosomoion* «Μοναστῶν τὰ συστήματα», Feast of the Holy Fathers of Mount Athos (first Sunday after Sunday of All Saints), cod. Simonos Petras 71, ff. 84v-85r.



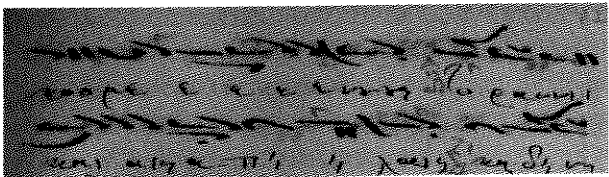


Figure 5: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Ioasaf Dionysiates

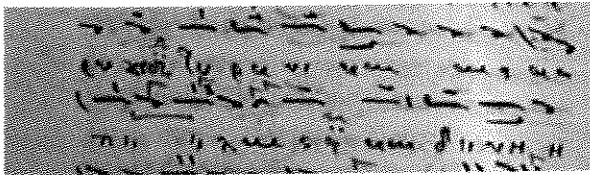


Figure 6: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Nikolaos Docheiarites

TABLE 5.1

Prosomoion <i>Chairois askitikon alithos</i> , mode 1 plagal	
Model of Petros Lampadarios	
Adaptation by Ioasaph Dionysiates	
Adaptation by Nikolaos Docheiarites	
Detailed comparison	
Petros Lampadarios	
Ioasaf Dionysiates	
Nikolaos Docheiarites	

The example in staff notation (Table 5.2):

Petros Lampadarios

και τω ω Δε ε στω ο ο ο τη.....στω

Ioasaf Dionysiates

τυ ραν νι ι και αι αι αις.....λμος

Nikolaos Docheiarites

τυρ ρα νι και αι αι αις.....λας

Second case: Prosomoion composed according to the automelon “Os gennaion en martysin”.

TABLE 6

Automelon “Os gennaion en martysin”, mode 4	Prosomoion “Deuro martyς Christou pros imas”, mode 4
Text and compared phrase (Bold)	Text and compared phrase (Bold)
Ως γενναῖον ἐν Μάρτυσιν, ἀθλοφόρε Γεώργιε, <b>συνελθόντες σήμερον,</b> <b>εὐφημοῦμέν σε.</b> ὅτι τὸν δρόμον τετέλεκας, τὴν πίσιν τετήρηκας, καὶ ἐδέξω ἐκ Θεοῦ, τὸν τῆς νίκης σου στέφανον, ὃν ἰκέτευε, ἐκ φθορᾶς καὶ κινδύνων λυτρωθῆναι, τοὺς ἐν πίστει ἐκτελοῦντας, τὴν ἀεισέβαστον μνήμην σου.	Μοναστῶν τὰ συστήματα καὶ μεγάδων ἀθροίσθητε, <b>καὶ λαμπρὰν πανήγυριν</b> <b>συνκροτήσατε.</b> ἰδοὺ γὰρ πάντας ἐκάλεσαν ἡμᾶς εἰς ἐστίασιν καὶ χαρὰν πνευματικὴν οἱ ἐνταῦθα ἀσκήσαντες πάντες ὅσοι, τὰς αὐτῶν ἀριστείας παραθέντες καὶ τοὺς ἀθλοὺς καὶ ἀγῶνας, οὓς ὑπὲρ φύσιν διήνυσαν.

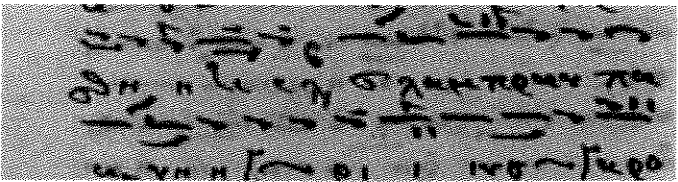


Figure 7: the melodic phrase “Kai lambran panigirin” from the prosomoion of Nikolaos Docheiarites

TABLE 6.1

Prosomoion to <i>Os gennaion en martysin</i> , mode 4	
Model of Petros Lampadarios	<p>6 7κ σου νελ θο ον τε ες ση η με ε ρο ο ον ε ευ φη μου με εν σε ε</p>
Adaptation by Mathaios of Vatopaidion	<p>6 7κ συν ελ θο ον τε ες ση η η με ε ε ε ρο ο ο ον ε ευ φη μου ου ου ου με εν σε ε ε ε ε ε</p>
Adaptation by Nikolaos Docheiariotes	<p>6 7κ και λαμ πρα αν πα α νη η γυ υ ρι ι εν συ υγ χρο τη η σα α α τε</p>
Detailed comparison of one melodic line	
Petros Lampadarios	<p>6 7κ ση η με ε ρο.....σε</p>
Mathaios of Vatopaidion	<p>6 7κ ση η η με ε ε ε ρο.....σε</p>
Nikolaos Docheiariotes	<p>6 7κ αν πα α νη η γυ υ ρι ι εν.....τε</p>

The example in staff notation:

Petros Lampadarios

σή η με ε ρε.....σε

Matthaios of Vatopaidiou

σή η η η με ε ε ε ρε.....σε

Nikolaos Docheiarites

αν πα α νη η γυ υ ρι ι ι ιν.....τε

A series of observations will help us understand the work of Athonite fathers and assess its value on the basis of its capacity for expression. Here the tradition of Petros Peloponnesios is esteemed and enriched with new melodic forms whose purpose is to express and define the festal frame of Athonite vigils. The prosomoia here are richer and more expressive. Despite the fact that not all composers follow the same melodic lines, their melodies are nonetheless encompassed within Athonite style. These melodies obviously stemmed from chanting practice, with which the composers were intimately acquainted with, being themselves musicians, masters and chanters, and which they recorded, sometimes preserving local traditions, and encouraged in this by their contemporary chanters. In this case, diversity in melodic forms is accepted as an element of unified pan-Athonite tradition, not as a mark of individual musical expression. It is a known fact that the three composers, Ioasaph, Matthaios and Nikolaos were all music teachers with many students and that their musical works spread through the whole of Mount Athos. Furthermore, Nikolaos was often invited to chant with his students in various Athonite feasts, as is shown in this letter from the Monastery of Chilandar<sup>46</sup>.

One could cite more examples of chants encountered on Mount Athos that preserve the variety of chanting expression combined with local tradition and which are chanted to the present day in Athonite Monasteries and beyond. I cite to this effect the typika performed in the Athonite style<sup>47</sup>, the kekragaria

46 See M. Stroumpakis, op. cit., pp. 86-88.

47 See "Typika as they are chanted in Mount Athos recorded by Lykourgos Angelopoulos, A-B stasis", *Παραδόσεις Βυζαντινής Μουσικής*, Αποστολική Διακονία της Εκκλησίας της Ελλάδος-Φροντιστήριο Υποψηφίων Κατηχητών, Αθήνα 1996, pp. 41-48. For another record by Hieromonk Ierotheos of Filotheou, see *Άθωνική Μουσική Άνθοδέσμη*, Θ. Λειτουργία, Έκδοσις 'Ι. Μονής Φιλοθέου, Άγιον Όρος, 1987, pp. 4-13.

chanted in Dionysiou Monastery according to the oral tradition<sup>48</sup>, and the second stasis of the Polyeleos (*Exomologeisthe to Kyrio*), chanted in various monasteries and places, such as Docheiariou<sup>49</sup> (see Figure 8) and Protaton<sup>50</sup>.

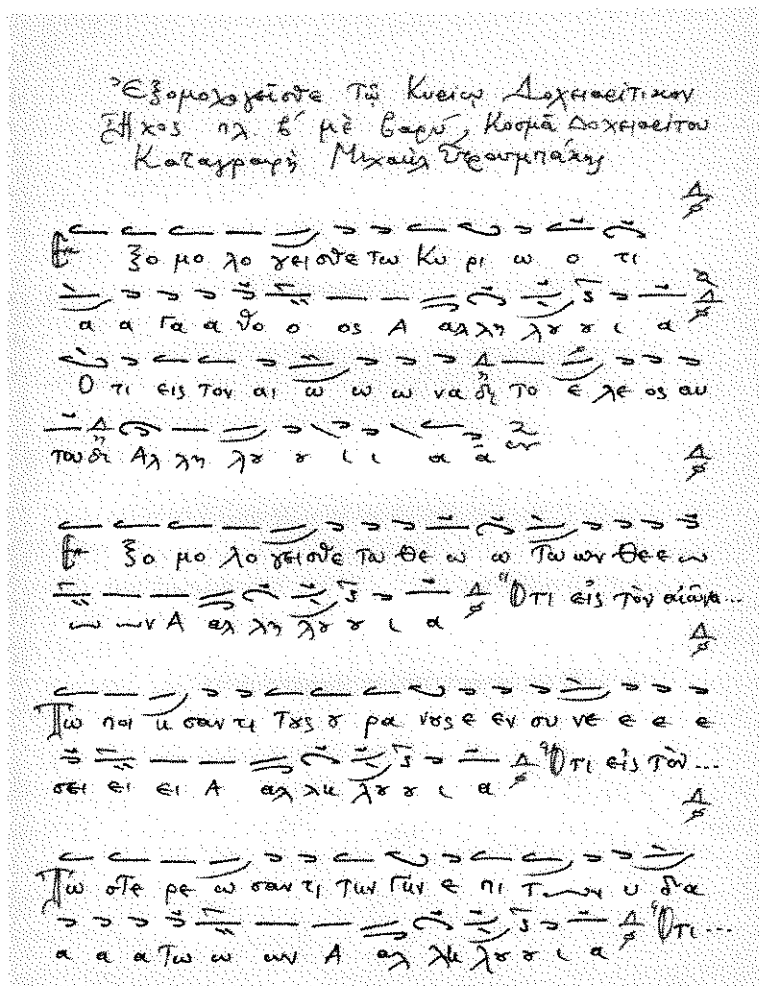


Figure 8: "Exomologeisthe", by Kosma of Docheiariou. Transcribed from the recording.

48 See Ant. Alygizakis, «Χαρακτηριστικές περιπτώσεις ιδιομορφιών τοῦ στιχηραριοῦ μέλους», *Πρακτικά τοῦ Β' Διεθνoῦς Συνεδρίου Μουσικολογικοῦ καὶ Ψαλτικοῦ: «Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοποιίας»*, Ἀθήνα 15-19 Ὀκτωβρίου 2003, Ἀθήνα 2006, pp. 255-269 and especially for the "Kekragarion" p. 269.

49 See *Ἀνθολογία Ὑμνων ἐορτῆς Ἀρχαγγέλων*, ψάλλουν οἱ μοναχοὶ Ἀντίπας καὶ Ἀμφιλόχιος, Ἱερά Μονή Δοχειαρίου, 1992, track A7.

50 See "Polyeleos syntomos as it is chanted in Karyes Mount Athos by F. Dionysios Firfiris, record Lykourgos Angelopoulos", *Παραδόσεις Βυζαντινῆς Μουσικῆς*, op. cit, pp. 51-60; *Ὑμνοι μετὸν π. Διονύσιου Φωφιοῦ Πρωτοπάλτη Πρωτάτου* (Κασσέτα, cd), no 2, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1984, side 2-track 5.

I will conclude my communication with a reference to the late 20<sup>th</sup> century. As voyages, communication and exchanges became more easy, the notion of musical diversity in chant structure and expression was now more obvious. Monastic communities in Mount Athos received and encompassed many elements of interpretation from the outside<sup>51</sup>, whereas toward the end of the century, in the frame of the revival of cenobite monasticism, monastic brotherhoods tended to favour choral over solo chant, but without forgetting older chanters, who are always a source of study and inspiration (e.g. the great figures such as Diako-Dionysis Firfiris and others). Finally, one witnesses the emergence of musical figures composing new works that are chanted not only in their own monastery but elsewhere too.

All these aforementioned elements demonstrate that Mount Athos not only abominates repetition of the same type of interpretation, but also demonstrates the collective character of its psaltic tradition. Mount Athos is not only the Orchard of Our Lady, but also a blooming garden of psaltic art, where for a thousand years now many famous flowers have blossomed.

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51 One might mention the influence of Nikolaos, First chanter of Smyrne, on Athonite psaltic tradition from the mid-19<sup>th</sup> century to the mid-20<sup>th</sup> century; see M. Chatzigiakoumis, «Ιστορική εισαγωγή», *Σύμμεικτα Ἐκκλησιαστικῆς Μουσικῆς, Μέρος Β' Ἀγιορειτικά Ἀπανθίσματα Α'*, τόμος πρῶτος, Κέντρον Ἑρευνῶν καὶ Ἐκδόσεων, Ἀθήνα 2009, pp. 75-84.